

CD 2012 -- 33 | 4

# U of T Composer Concert



Tuesday, March 20, 2012

7:30 pm

Walter Hall  
Edward Johnson Building

New Works by Living Composers

p/88-2108 C9  
A message to all Cell Phone Users and this means most of you here: At the beginning of this programme you will be asked to turn your cell phones

**OFF!!!** This does NOT mean turn them on 'Silent' or

'Vibrate'. This means turn them **OFF!** You may think texting

during the concert is harmless but it is in fact a big problem. Why is this, do you say?

Well, composers put a lot of work into a piece and at this stage of their careers, said piece may only be played once or twice. Your cell phone sends a wireless signal that interferes with the recording equipment used in Walter Hall. This means that hiss, pops, clicks, and other undesirable noise can be present on a recording and this is as a result of your cell phone. In extreme cases, it can render a recording

absolutely unusable. **PLEASE, PLEASE, PLEASE**  
turn off your cell phones!!!!

Thank you,

**Big Daddy**

Big Daddy

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## Biographies

**Kieran Anson-Cartwright** is a 2nd year Composition Major student and is currently studying with Chan Ka Nin.

**Jason Caron** is from the precise middle of a vast nowhere, Thunder Bay in Northwestern Ontario. He completed his Bachelor of Music at Lakehead University in Thunder Bay and is currently studying at the University of Toronto in the Masters in Composition program. He began at Lakehead as a Trombone major but switched to Composition halfway through to study with Dr. Aris Carastathis, a former student of Dr. Dinos Constantanides and the current Composition professor at Lakehead. He is currently studying composition with Dr. Norbert Palej and hopes to further explore the rich musical culture of Toronto. Some of his favourite breeds of dog include Cairn Terriers, Labradors, Newfoundlands, Shiba Inu, Pugs, and Welsh Pembroke Corgi.

**Trevor Hewer** is studying composition at the master's level at U of T. At school, he can usually be found in the corners of the library or poking around with old gear in the downstairs studio; at home, he enjoys hacking away at a borrowed viola or working on videogame music.

**Tze Yeung Ho**, a Norwegian-Chinese composer, was born on April 30, 1992 in Oslo, Norway. He currently resides in Toronto, Canada and studies composition at the University of Toronto. Three years prior to his studies at the university, he had private composition instructions from the well-established Canadian composer, Dr. Alexander Weinstangel. As well, Tze Yeung held a position as assistant copyist in Eighth Note Publications in Markham, Canada. He currently studies composition under Gary Kulesha.

**RIZGAR A. ISMAEL** is a second-year Music Theory major and Composition minor. He has studied composition with Professor Chan Ka Nin and is currently studying with Professor Alexander Rapoport.

**Alex Lambermont** is a post-post-minimalist neo-neo-classical composer currently studying with Norbert Palej.

**Paul Levasseur** - "An extremely talented musician, you'll go far if you want to." (RCM) ~ From the time there was a piano in the house, Paul has played on the instrument, starting formal lessons by age seven, something that continued well into the teenage years. Although he had placed well in festivals and Suzuki piano workshops, his musical aspirations remained largely a hobby. After completing a university degree, however, he decided to go back to school to study composition starting in the fall of 2004.

Since this creative genesis, his compositional abilities have flourished and he has become a promising emerging composer, garnering the attention of both students and professionals across Canada. Paul is currently pursuing a Doctorate in Music Composition with Professor Christos Hatzis.

**Riho Esko Maimets** has recently been enjoying growing exposure, both locally and internationally, with frequent performances of his music in North America and Europe. In 2011, Maimets was awarded the highSCORE Prize 2011 in Pavia, Italy, in recognition of his "mature and individual style, in spite of his relative youth". He was also awarded the 2011 Karen Kieser Prize in Canadian music in addition to have been selected as one of four Canadian composers under the age of 35 to take part in the *Génération 2012* project, in which he will write a work for the Ensemble Contemporain de Montréal, which will be taken on a cross-Canada tour in November of 2012.

His music has been performed by ensembles such as the Gryphon Trio, Supernova Quartet, Quartetto Indaco, Tallinn Chamber Choir and the Chamber Choir "Young Estonian Voices" *Noored Eesti Häälled*. A lover of early sacred music, Maimets was recently commissioned by the Estonian Music Days 2012 music festival to write a work for the vocal ensemble *Heinavanker* ("Haywain"), to be premiered in March 2012 in Tallinn, Estonia. Riho Esko Maimets is currently pursuing graduate studies in composition at the University of Toronto with Christos Hatzis.

**Jordan O'Connor** is a third year composition student studying with Sasha.

# Programme

1.

**Munir, Tango**  
RIZGAR A. ISMAEL  
*Patrick Power, Guitar*

2.

3.

**Wind Quintet #1**  
Tze Yeung Ho b.1992  
*Wonderful Quintet*  
*Claire Lee, Flute*  
*Chieh-Ying Lu, Oboe*  
*Omar Ho, Clarinet*  
*Jennifer Fawcett, Horn*  
*Sheba Thibideau, Bassoon*

4.

**memento**  
Riho Esko Maimets  
*Violinist, Calvin Cheng*

5.

**Coffee Break**  
Kieran Anson-Cartwright  
*Shaylen Narotam, Eb Clarinet*  
*David Zucchi, Alto Saxophone*  
*Alex Lambermont, Double Bass*  
*Samuel Bayefsky, Piano*

## Songs of Dissolution

I: Graveyard Dance

II: Falling

III: fin

Jason Caron b. 1989  
*Julia Morson, Soprano*  
*Chris Pruden, Piano*  
*Evan Cartwright, Vibraphone*



~ / *Intermission* ~

1. **Rhapsody for Violin and Piano**

Paul Levasseur b.1979

*Kevin Lau, Piano*

*Sharon Lee, Violin*

2. **Clarinet, Saxophone, Cello, Piano**

Alex Lambermont b.1992

*David Marshall, Clarinet*

*David Zucchi, Saxophone*

*Kevin He, Cello*

*Samantha Tsang, Piano*

3.

**In the Morning**

Music by Jordan O'Connor

Text by Jelena Ciric

*Jelena Ciric, Voice*

*Veronique Drozd, Harp*

4.

**Sonata**

By: Kieran Anson-Cartwright

*David Zucchi, Alto Saxophone*

*Alex Lambermont, Double Bass*

*Samuel Bayefsky, Piano*

5.

**Have a little faith**

Trevor Hewer, b.1988

*Robin Joyce, Flute*

*Eric Chow, Oboe*

*Cait Nishimura, Clarinet*

*Jen Fawcett, Horn*

*Jeff Clements, Bassoon*

# Programme Notes

**Flangojazznova (2008)** the title suggests three different styles of music (Flamenco, Tango, Jazz & Bossanova) the kind of music I am influenced by. In this solo Guitar piece, I tried to combine elements of each style from Rhythm, Harmony and Texture in a Brazilian Choro Form (Rondo Form).

**Samba Arabesque (2003)** Originally a Solo Oud piece which was written by Virtuoso Oud Player Munir Bashir, I arranged this piece for solo Guitar in a Brazilian Samba Style.

**No. 1 Wind Quintet** is in two parts: the slow and cadenza-like prelude and the capricious toccata. The character of the piece is both reflective and ironic. The work is loosely based on a twelve tone row with E as the tonal centre. Nevertheless, it is by no means a strict work of serialism; the row is used freely as a road map for harmony and melodic development. This work is intended to be pseudo-tonal. The two major melodic subject groups in the toccata are derived from the two hexachords in the tone row.

**Memento:** Calvin Cheng and I became good friends in Grade 4 when we were both enrolled at the Claude Watson School for the Arts in Toronto. When he asked me for a violin piece, I was only too happy to oblige. The piece is called *Memento* in honour of our friendship, shared memories and is a tribute to our earlier years.

**Coffee Break (2011)** was inspired by a cup of coffee. The idea behind this work was to incorporate a drama within music that should not be there. The drama: the scenes pertain to the actions and reactions of drinking coffee. The music: quite independent of the drama but indirectly describes or foreshadows the scenes. While the work uses different styles and textures for each section, the scenes provide the transition between them. Enjoy!

**Songs of Dissolution** is my first stab at a more miniature, Webern-like format. The melodies and harmonies aren't 12 tone but they clearly aren't tonal either! I wanted to take very simple ideas and expand upon them in very concise ways. As the piece progresses, the musical ideas seem to dissolve away rather than get expanded upon, as is our usual process. The opening theme becomes simpler and simpler until it is barely there at all and the piece fades away into nothingness. A friend of mine gave me a poem for it after it was done and I never really asked her what it was about so I suppose you'll have to make your own conclusions for that. Talk about anticlimactic...

**Rhapsody for Violin and Piano:** This piece is a response to some memorable experiences in my life. Learning the Brahms e minor Cello Sonata gave me a visceral appreciation of the profound expression necessary to communicate his musical ideas. As a composer I had to respond to this in some way, and this

emotional energy created the impetus for the work.

As I was composing the piece, I experienced downhill skiing at Whistler Blackcomb for the first time. The spiritual environment at such a resort is almost magical; rather like Christmas but increased by tenfold. It is so peaceful, elegant, and surreal, with the clouds and snow falling high above the valley below. This chilly, swirling bliss became a spiritual state I attempted to channel into the piece, in a vain attempt to try and preserve this memory forever.

I'd like to dedicate this performance to Sasha Rapoport because he is the only musician who is bearded enough to have such an honour bestowed upon him. Enjoy!

**In the Morning:** Jelena and I met through a mutual friend—Rizgar—after a concert at U of T. I have always been drawn to singers—the *keepers of song*. The human voice draws our attention to the opaque, all too often, mechanistic preoccupations of instrumental music, raising questions about musical expression, asking: to what extent is it necessary to seek the technically impossible as a measure of one's artistic prowess? In talking with Jelena, I found a sympathetic ear to my notions about modern vocal writing; which, for me, must reflect an immediate experience.

*In the Morning*  
by Jelena Ćirić

*In the morning,  
your eyes open like sunrises,  
and your lashes radiate softness.  
Really, all of you is soft and  
creamy yellow in the gentle light,  
relaxed as the dawn behind the windowpanes.  
Your waking movements make soft, sunny noises that  
intermingle in the sheets and  
I hold you like a golden treasure.  
Two worlds meet in this moment.  
Above the sheets: the dawn,  
dripping its colours methodically into the day, and below them:*

*our bodies, dark and warm,  
in their own eternity.  
resisting the light  
even though,  
eventually, we will rise.*

**Have a Little Faith:** How often have you lost your faith? For composers (or just about anybody for that matter) faith plays a big role in what you do. In fact, there are probably lots of things I wouldn't do if I didn't believe in them somehow, to believe they were worth something. This piece was a real exercise in faith and persistence, because many times I was tempted to give up. To that, or any other problem that you encounter on your creative journey, I say, "have a little faith!"

We, the Composition Students, would like to extend a special thanks to the following -our teachers and mentors- for all their hard work in making this event possible. In no particular order:

Professors Mark Sallmen, Alexander 'Sasha' Rapoport, Chan Ka Nin, Gary Kulesha, Christos Hatzis, Ryan McClelland, Dennis Patrick, Norbert Palej, and Roger Berge, Larysa Kuzmenko, Abigail Richardson, Eric Robertson, James Rolfe.

We would also like to thank Peter Olsen for recording our music and making it sound beautiful.

FIN



UofT  
Composers